



Am. Express

THE OZ CELESTINE



Black Sabbath

Words and Music by
Frank Iommi, Terence Butler,
William Ward and John Osbourne

Intro

Moderate Rock ♩ = 58

G5 N.C. G5 N.C. G5 N.C.

Gtr. 1

tr

T
A
B

0 5 (4 5) 4 (4) 0 5 4 (4) x 0 5 (4 5) 4 (4) x x

G5 N.C. N.C. Rhy. Fig. 1 (end Rhy. Fig. 1)

To Coda

0 5 4 5 4 5 4

Verse

w/Rhy. Fig. 1 (6 times)

Fig - ure in black ___ which points _ at me, ___
Big ___ black shape ___ with eyes ___ of fire, ___

turn 'round quick and start to run. ___
tell - ing peo - ple their ___ de - sire. ___

1.
Find out I'm ___ the cho - sen one, ___ yeah. ___
Sa - tan's sit - ting there; _ he's smil -

2. ing. ___ Watch - es those flames ___

get high - er and high - er. Oh no, ___ no, please God, help me.

D.C. al Coda

Coda

Bridge
N.C.
12/8 feel

G5

G

ritard

P.M.

P.M.

Gtr.2

Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M.

P.M.

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

w/Rhy. Fig. 2 & 2A (16 times)

Is it the ____ end ____ my ____ friend? ____

Sa - tan's come a - round ____ the bend. ____

Peo - ple run - nin' ____ 'cause ____ they're scared. ____

You

peo - ple bet - ter _ go _ and _ be - ware. _ No, _ no, _ please, _ no. _

Interlude

Gr. 1 G5 G5/F G5/E G5/E♭

Gr. 2 G B♭6 G B♭6

Rhy. Fig. 3 (end Rhy. Fig. 3)

Guitar Solo

w/Rhy. Fig. 3 (11 times)

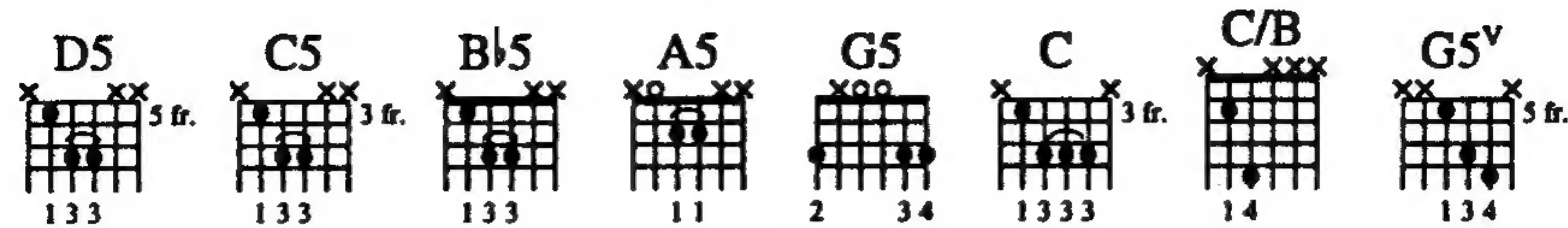
Gr. 1 G B♭6 G B♭6

Gr. 2 G B♭6 8va G B♭6

Gr. 3 G B♭6 G

Bark At The Moon

Words and Music by Ozzy Osbourne



Intro

Moderate Rock ♩ = 144

w/Fill 1 (3rd time only)

G5 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7(no 3rd) N.C.

f (distortion) Gr. 1 P.M. P.M. P.M. P.M. P.M.

1/4

T 8 10 10 10 8
A 7 9 9 9 9
B 5 7 7 7 7

G5 N.C. G5 N.C. G5 N.C. F(14) N.C. F(14) N.C. F(14) N.C. G5 A5 N.C. A5 N.C. A5 N.C.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 7 7 10 10 10 8 10 10 10
5 5 5 9 9 9 7 9 9 9
0 0 0 0 0 0 0 0 0 0

A7(no 3rd) N.C. A7(no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.

P.M. P.M. P.M. P.M. P.M. P.M.

1/4

8 8 7 7 7 7
9 9 7 7 7 7
0 0 0 0 0 0

8va

Fill 1 Gr. 2

T 17 17 17 17 17 1
A
B

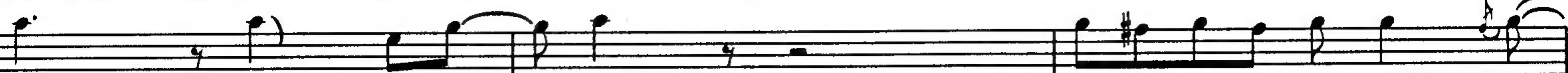
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Verse

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7 (no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.



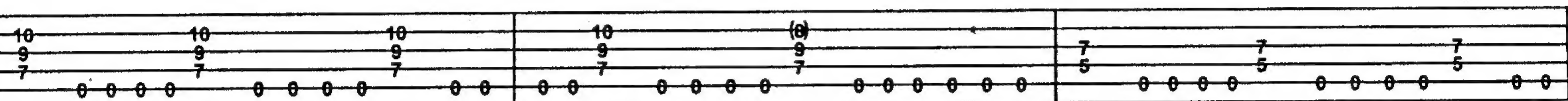
1. Screams break the si - lence. Wak - ing from the dead of night. _
 2. Years spent in tor - ment. Bur - ied in a name - less grave. _
 3. Howl - ing his shad - ows. Liv - ing in a lu - nar spell. _

Rhy. Fig. 1

(end Rhy. Fig. 1)



P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

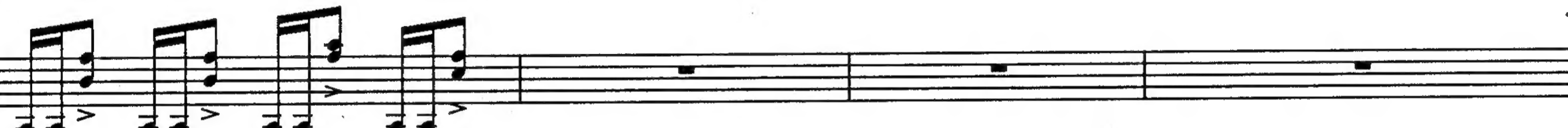


w/Rhy. Fig. 1

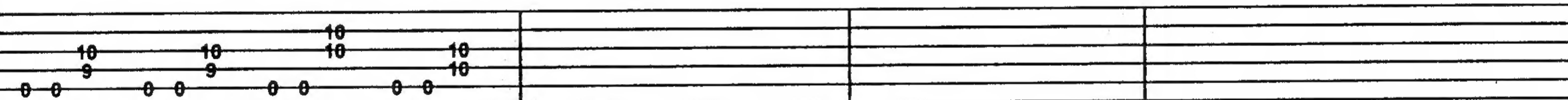
F(4) N.C. F(4) N.C. F N.C. F5 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7 (no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.



Venge - ance is boil - ing. His re - turn to kill the light. _
 Now he has ris - en. Mir - a - cles would have to save. _
 He finds his heav - en spew - ing from the mouth of hell. _

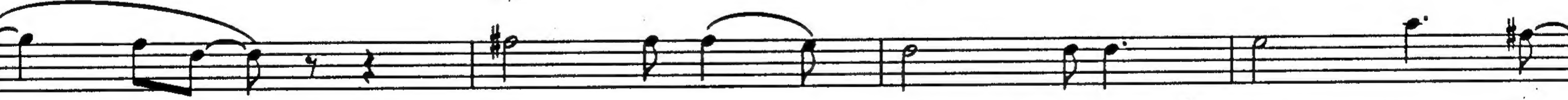


P.M. P.M. P.M.

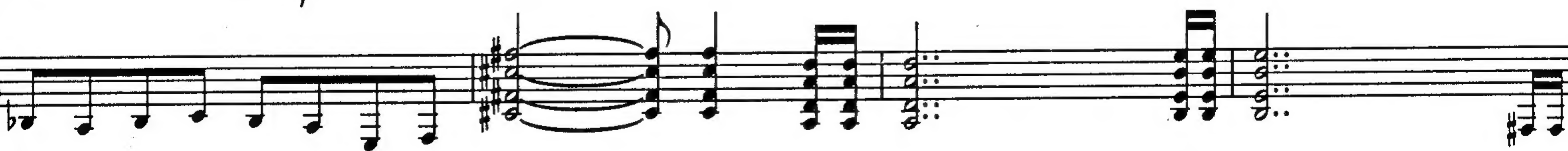


Chorus

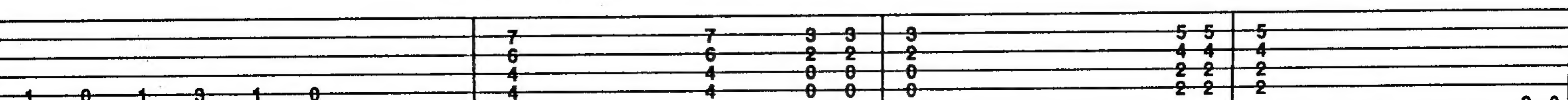
F#5 D5 E5 N.C.



1. Then when he's found who he's look - ing for. _
 2.,3. Those that the beast is look - ing for. _



P.M.



w/Fill 2 (2nd time)
w/Fill 3 (3rd time)

F#5

D5

E5

Lis - ten - ing all and you'll hear him
Lis - ten - ing all and you'll hear him

Interlude

A5 N.C. Am7 D5/A G N.C.

G F

bark at the moon. ____
bark at the moon. ____

Hey, ____
Hey, ____

Rhy. Fig. 2

P.M. ...

P.M. ...

* 3rd time play Fill 4 simile

Em

A5 N.C.

Am7 D5/A

G

N.C.

yeah, bark at the moon. ____
yeah, bark at the moon. ____

P.M. ...

P.M. ...

Fill 2

Gtr. 1

P.M. ...

T
A
B

4 4 2 2 5 5 2 2 2 2 2 2 4 4 2 2

Fill 3

Gtr. 1

P.M. ...

T
A
B

5 5 2 2 4 4 2 2 2 2 5 5 2 2

Fill 4

Gtr. 2

dive w/bar

T
A
B

0

Bridge
w/half time feel

To Coda ♯

G F

Em

E5

F5

N.C.

E5

Hey, _____ yeah,

bark at the moon. _____

They cast and

(end Rhy. Fig. 2)

Rhy. Fig. 3

8va.
P.H.

loco

P.M.

P.H.

F5

N.C.

G5

E5

bur - ied him, the long - est _____ shame. _____

8va
P.H.

loco

(end Rhy. Fig. 3)

P.M.

dive w/bar

P.H.
-1 1/2

dive w/bar

w/Rhy. Fig. 3 (twice) (play simile)

F5 N.C.

E5

F5 N.C.

G5

E5

And though his time is so have gone, _____

gone. _____

F5 N.C.

E5

F5 N.C.

G5

E5

An emp - ty burn - ing hell un - ho - ly _____ one. _____

F5

E5

D5

C5

B \flat 5

B \flat sus4 B \flat

(B \flat sus2)

But he's re - turned to prove them wrong. _____

So wrong. _____

let ring

Guitar Solo

Back to double time feel

C5

C

Csus2

Rhy. Fig. 4
Gtr. 1

D5

C5

Ooh yeah, ba - by.

Gtr. 2

(Gtr. 1 cont. in slashes)

P.H. ---

let ring

f (distortion)

1/2

full

P.H. ---

full

D5

C5

Bb5

(end Rhy. Fig. 4)

15ma. ---

P.H. ---

loco

1/2

P.H. ---

full

A5

G5

A5

8va

full

full

D5

w/Rhy. Fig. 4

8va

C5

15ma. ---

P.H. ---

P.H. ---

Sounding: A

D5

loco

15ma. ---

P.H. ---

loco

C5

Bb5

full

full

full

full

P.H. ---

Sounding: A

B \flat 5 C5 D5

10 0 10 12 10 10 12 10 10 12 10 12 12

B \flat 5

P.M. full

6 5 6 0 5 6 0 5 0 5 0 5 7 0 5 7 5 5 7 5 0

C

P.M. full

0 6 0 10 7 0 10 7 10 7 10 7 0 7 0 10 7 10 7 9 10 9 10 0 0 (0)

A5 B \flat 5

8va

7 10 7 0 10 7 0 10 7 10 7 0 10 0 10 7 9 7 9 10 0 10 0 10 11 10 11 0 10 10/12

C/B C

8va D. S. al Coda G5V

13 12 10 13 11 10 12 13/15 13 12 11 15 13 15 12 15 16 15 13 12 15 13 15 12 13 15 10 16 15 10 17 15 17 10 15

Interlude

Coda w/Rhy. Fig. 2 (play simile)

A5 N.C. Am7 D5/A G N.C.

G F

Em

Oh _____ yeah, _____ bark at the

A5 N.C. Am7 D5/A G N.C.

G

F

Em

E5

moon.

Ow! _____

A5 N.C. Am7 D5/A G N.C.

Gr. 2

G F

Em

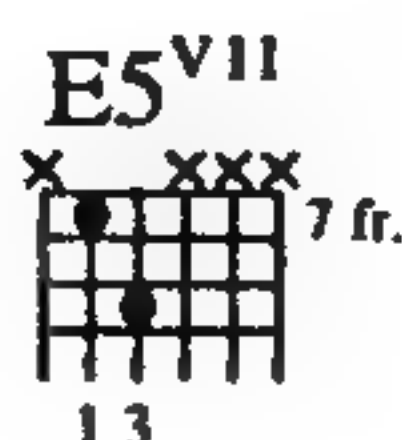
A5 N.C. Am7 D5/A G N.C. D5/A

A5

Gr. 1

Crazy Babies

Words and Music by Ozzy Osbourne, Robert Daisley, Zakk Wylde and Randy Castillo



Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D \flat ① = E \flat

Intro

Moderate rock ♩ = 125

[illegible]

***Fundamental tone and overtone of 5th sounded together.**

E5 A5 E5 A5 E5 A5

Cra - zy

Rhy. Fig. 1

P.H. P.M. P.H. P.M.

Verse

w/ rhy. Fig. 1 (1 1/2 times)

E5 Em7 B5 A5 E5 A5 E5 A5

ba - bies. __ 1. Cra - zy ba - bies

(end Rhy. Fig. 1) 2. When they were born they were
P.H.----- 3. No use talk - ing 'bout

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for a piano and features a complex, non-linear narrative structure. The music is composed of several staves, with the top staff being the most prominent. The notation includes various musical symbols, such as notes, rests, and dynamic markings. The score is divided into sections, with the first section labeled "P.M." and the second section labeled "P.H. 1/2". The music is written in a style that suggests a sense of time and place, with the use of a piano and the title "The Girl on the Train" indicating a narrative focus. The score is a single page, and the music is written in a style that is both complex and accessible.

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E5 A5 E5 A5 E5 D5 A5
 w/Rhy. Fill 1 (2nd time)
 Fly - ing high a - bove the world be - low, they'd bet - ter come down soon — or ev - ery -
 Cra - zy ba - bies in a world of their own, I am a cra - zy babe you'd bet - ter
 just the re - sult of our so - ci - e - ty, so frus - tra - ted just like

			0	2
			0	0
		2		
		2		
		0		

Pre - Chorus

D5 A5 D5 E N.C.(E5)

one will know, ___ just why. ___ 1,3. No - bod - y's gon - na change them, ___ change them, ___
leave me a - lone, ___ to - night. ___ 2. No - bod - y's gon - na change me, ___ change me, ___
you and me, ___ that's right. ___

3rd time play simile

P.M. P.H.

Rhy. Fill 1

Gtrs. 1 & 2

P.M. - 4

P.M. - 4

P.M. - 4

T

A

B

E (E5) Em7 B5 A5 E5 A5 E N.C.(E5)

they've gone o - ver the top. _____
 I'm gon - na do it till I die _____

No - bod - y's gon - na
 No - bod - y's gon - na

P.M. -----

P.H. -----

P.M. -----

P.H. -----

1/2

A5 E5 G5 D5 A5

tame them, _____ tame them, _____ they're nev - er gon - na stop. _____
 tame me, _____ tame me, _____ so you bet - ter not try. _____

P.H. -----

P.H. -----

1/2

Chorus

D5 C5 A5 A7 D5 C5 A5 G5 D5 C5 A5 A7

(spoken:) Walk _____ that walk (Ahh. _____)

15 14 14

7 5 2 7 5 2 7 5 2 7 5 2 7 5 2

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

9 9 9

15 14 14

To Coda ♯

D5 C5 A5 G5 D5 C5 A5 A7 D5 C5 A5 G5

Talk ___ that talk. (Ahh. _____) walk ___ that walk (Ahh. _____)

P.M. -1 P.M. -1

D5 C5 A5 A7 D5 C5 1. B5

_____) Talk ___ that talk.

E5 A5 E5 A5 E5 Em7 B5 A5

P.M. -2 P.M. -2 P.M. -2

P.H. 1/2

E5 A5 2. B5 Interlude E5

Gtrs. 1 & 2 talk. Gtrs. 1 & 2 cont. in slashes Gtrs. 3 & 4 (composite parts)

mf (w/phase shifter)

P.H. 1/2 full

(E5)

(14) 9 9 7 5 7

7 7 7

10 10 10 10 10 10 9 10 9 10 9

steady gliss.

pick slide

Gtrs. 1 & 2

E D/E*

P.M. ...

* bass plays E

9 0 9 0 9 0

9 7 7 9 7 7 7 5 5

A5 E5

P.M. let ring

1/4

E D/E*

P.M. ...

2 2 0 9 0 2 4 4 0 0

9 7 7 9 7 7 7 5 5

Guitar Solo

Rhy. Fig. 2

A5 E5

B5

Gtrs. 1 & 2

Gtrs. 5 & 6

P.M. let ring

cont in slashes

f(distortion)

15ma.

P.H.

1/4

2 2 0 9 0 2 4 4 0 0

7 7 7 7 9 7 7 7 7 9

E5(type2) B5 A5 D5 E5(type2)

loco

15ma. P.H. 15ma. P.H. 15ma. P.H.

P.M. P.M. P.M. P.M.

P.H. P.H. T full (hold bend) P.H.

9 9 12 10 7 7 7 7 7 7 7 7 11 9 7 21 (21) 9 (9) 7 9

*bend with left hand at the 9th fret while tapping the note at the 21st fret with right hand finger

w/Rhy. Fig. 2

B5 A5 E5 B5 A5 D5

full full full 1 1/2 1 1/2 1 1/2 full full

10 10 12 12 10 15 15 12 14 15 15 12 14 15 15 12 14 15 (15) 14 13 12 15 14

E5 B5 A5 E5

P.M.

full

13 12 14 (14) 12 8 10 7 10 7 9 7 10 7 9 7 10 7 9 7 10 7 9 7

E5(type2) B5 A5 D5

P.M. P.M.

6 6 6 6 6

10 7 10 7 9 7 9 7 9 7 9 9 11 9 11 9 11 11 12 11 12 11 12 7 9 7 9 7 9

⑥ open E E5 (type 2) B5 A5 ⑥ open E E5_{vii}

P.M. P.M. P.M. P.M.

P.H. P.H.

full P.H. P.H.

11 9 11 9 11 12 (12) 12 5 7 5 5 7 4 7 7 5

B5 A5 D5 D.C. al Coda

P.M. P.M. P.M.

P.H. P.H. steady gliss. pick slide

full 1/2 full 2 5 2 5 2 5 2

CODA

D5 C5 A5 A7 D5 C5

(spoken:) Talk that talk.

Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Medium Rock ♮ = 136

Medium Rock ♩ = 136

F#5 A5 E5 F#5 D5 E5 F#5

f

let ring ----

TAB

11 11 (11) 2 2 2 2 4 0 11 11 (11) 3 0 3 5 11 (11) 11 (11) 9 9 (9) 0 2 2 9 9 (9)

Handwritten musical score for guitar, featuring a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. It includes a melodic line with triplets, slurs, and various chord markings above it: (F#5), (D5), (E5), (F#5), (A5), and (E5). The bass staff shows a rhythmic accompaniment with slurs, a 'P.H.' marking, and a 'full' marking. There are also some handwritten notes like '8va' and 'loco'.

Pitch: C#

* set volume of lead pick up to "10" and rhythm pick-up to "0" and flick switch in specified rhythm.

Pitch: C

to "0" and flick switch in specified rhythm.

1. (F#m)

(F#5) (D5) (E5) (F#m) (A) (E)

bend neck 1/2

pick slides (flanger off)

(0) (0) (0)

2 2 2 2 4 2 2 5 4 5 2 5 4 0 2 2 2 2 4 5 4 2

The musical score for "The Wind" by The Beatles is presented in two staves. The top staff is for guitar, and the bottom staff is for bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line with a capo on the second fret, indicated by the "2." and "(F#m)" markings. The bass part provides a steady accompaniment with a mix of eighth and quarter notes. Chord diagrams for (D), (E), (F#m), D, E, A, and E/A are shown above the guitar staff. The bass staff includes a numerical tablature system with numbers 0 through 7 indicating fret positions.

D/A E/A play Fill 3 2nd time D/A A E/A

it's not too late _____
 to rule and con-trol. _____
 but what do I care. _____

to learn how to love _____
 The me - di - a sells _____ it
 I'm liv - ing with some - thing

8va
 P.H.

loco

P.M. P.M. - - - P.M. - - - - P.M. P.M. - - - P.H. full P.M. - - - P.M. - - - - P.M.

2 1/2

3 2 2 2 0 2 2 2 5 4 6 (0) 2 4 3 2 2 2 0 (0) 5 6 7 5 4 6 4 0 0 0 0 0 0 0 0

[illegible]

Fill 9

P.M. -----

P.H. 8va -----

P.H. -----

2 1/2

full

T.A.B.

3 2 2 0

4 2 2 0

2 4 2 0

D/A A E/A D/A A Pre-chorus F#5 D5

and for - get how to hate. _____
 and you live the role. _____
 I don't wan - na share. _____

Men - tal wounds _not heal -

P.M. - - - - - P.M. - - - - - P.M. - - - - -

play Fill 4 2nd time; Fill 10 3rd time

F#5 D5 play Fill 5 2nd time; Fill 11 3rd time

ing, driv - ing me _____ in - sane. _____
 who and what's _____ to blame. _____
 driv - ing me _____ in - sane. _____

I'm

8va _____
 Harm. _____

loco

* slight vibrato

sustain

1/2

* Bend neck for vibrato

Fill 4

8va _____
 Harm. _____

let ring

Harm. _____

T
A
B

(7)
(7)
(5)

5 5 5 5

Fill 5

T
A
B

(7)
(7)
(5)

19

Fill 10

8va _____
 Harm. _____

T
A
B

(7)
(7)
(5)

5 5 7

Fill 11

T
A
B

(7)
(7)
(5)

4 10 21 (21)

Chorus
A5 E5 play Fill 12 3rd time play Fill 6 2nd time (F#m)

go - ing off _ the rails _ _ on a cra - zy train. _ I'm

* vibrato 2nd time only.

full

To Coda ♯ play Fill 7 2nd time A5 E5

go - ing off _ the rails _ _ on a cra - zy train. _ "Everybody clap

15ma Harm. loco

steady gliss.

pick slides

Harm. _ _

Fill 6

Fill 12

8va

full

full

full

Fill 7

1. **F#m** **D5** **E5** **A** **E/A**

your hands now. c'mon!"

15ma -----
Harm ----- loco

Harm ----- P.M. ----- P.M. ----- P.M. -----

D/A **A** **E/A** **D/A** **A**

2. I've

P.M. ----- P.M. ----- P.M. ----- P.M. -----

2. **E** **Bridge** **F#5** **A5** **E5** **F#5** **D5** **E5**

I know that things are go - ing wrong for me. _

let ring ----- let ring -----

F#5 **A5** **E5** **F#5** **D5** **E5**

You got - ta lis - ten to my words, _ yeah. _

Guitar solo

(F#m)

(E5)

(D)

(C#5)

+ (T) = Tap on w/right hand

(Bm)

(A)

(A/G#)

(F#m)

8va

(E5)

(D)

(C#5)

(Bm)

(A)

(A/G#)

(F#m)

(E5)

(D)

(C#5)

(Bm)

(A)

(A/G#)

(F#m)

8va

(E5)

(D)

(C#5)

(Bm)

(A)

(A/G#)

(E)

D. S. al Coda

Coda E5 F#5 15ma Harm- loco D5 E F#5 A5 E5 F#5

Outro

let ring ---

slow bend

full

P.H. 8va

P.H.

A.H. pitch: C#

(F#5) (A5) (E5) (F#5) (D5) (F#5) (F#m) (A) (E)

loco

steady gliss.

bend neck 1/2 1/2

pick slides

* Flick switch, as before, in specified rhythm.

1. (F#m) (D) (E) 2. (F#m) D5 E5 F#5

Flying High Again

Words and Music by
Ozzy Osbourne, Randy Rhoads,
Bob Daisley and Lee Kerslake

Tune down:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Intro

Bright Rock $\text{♩} = 132$

A5 D5 G5 D5

Oh no, ___ oh no. ___ Here we go, ___ here we

(w/Slap - back echo)

3

T
A
B

C5 G5 A5 G5

go ___ now. Oh no, ___ oh no. ___

P.M.

D5 Verse A5

Here we go ___ now. 1. Got a cra - zy feel - ing I ___ don't

Fdbk. (15ma)

1/4

Fdbk. pitch: F#

G5 D5 C5 G5

un - der - stand, _____ got - ta get a - way from _ here. _____ Feel -

P.M.

A5 G5 D5

ing like I should-a kept my feet on the ground, _____ wait-ing for the sun to ap-pear. _

1/4

C5 A5

Ma-ma's gon - na wor - ry. I _____ been a bad, _

3

P.M. P.M. P.M. P.M.

G5 D5 C5 A5

bad boy. _____ No use say - ing sor - ry,

1/4

P.M.

it's some - thing that I _____ en - joy. _____ If

G5 D5 C5

P.M.

P.M.

Pre-chorus
F#m

you could be in - side of me _____

D5

P.M.

you'd _ see, you'd see what I had

F#m D

Chorus
A5

seen. _ Fly - ing high _ a - gain, _

Harm. (slight P.M.)

Harm.

al - right!

D/A G5 D C5 G5

P.M. ...

17

A5 D/A G5 D5

Harm. (8va)

Harm.

P.M.

12

Verse A5

2. I _____ can see through moun-tains; watch me

tr

tr

0 5 0 5 0 4 0 4 0 2 0 2 0 2 (0)

3

dis - ap - pear. _____ I _____ can e - ven touch the sky. _____ Swal -

D/A G5 D5 C5 G5

A5 D/A G5 D5

- low - ing col - ors of the sound I hear, _ am _ I just a cra - zy guy?

pick slide

C5 A5

_ You bet! _ Ma - ma's gon - na wor - ry.

rake

P.M. P.M.

G5 D C5

I _ been a bad, _ bad boy. _

P.H. (15ma) P.H. (8va)

P.H. 1/4

A5

No use say - ing sor - ry. It's some - thing that I _

Pre-chorus

F#m

G5

D

C5

en - joy. If you could be in - side my .

D5

F#m

head

you'd see that

black and white is red. Fly - ing high a - gain.

Harm. -----

Harm. -----

Chorus

A5

C5

D5

G5

C5

A5

C5

D5

Fly - ing high a - gain.

G5 C5 A5 C5 D5 G5 C5

Fly - ing high _ a - gain. _ Fly - ing high _ a - gain. _

Guitar Solo
A5 C5 D5 F#m

Come on and join me.

8va

full full full full

8va

D

8va loco F#m

P.M.

[illegible]

B \flat
8va

6 6 3-5 6

T T T T T

20 15 20 15 12 15 20 15 20 15 12 15 20 15 (15)

E

6 3 6 3

T T T T T T T

12 7 12 7 4 7 12 7 X 4 7 12 7 12 7 4 7 12 7 12 4 7

The musical score is divided into two main sections, 'C' and 'A'. The 'C' section begins with a guitar-like staff in the key of D major (two sharps). The fret numbers are: 13 8 13 8 5 8 13 8 5 8 5 13 8 13 8 5 8 13 8 5 8 X. The vocal line starts with a whole note 'C' and then a half note 'A'. The 'A' section continues the guitar-like staff with fret numbers: 14 9 14 9 6 9 14 9 X 9 6 (9) 14 9 6 9 6 9 14 9 6 9 6. The vocal line continues with a half note 'C' and then a half note 'A'. The score is written for a guitar and a vocal line.

Chorus

F A5 C5 D5 G5 C5

ev - 'ry - bod - y clap your hands! Fly - ing high _ a - gain. _

6 6 3

T T T T T

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7 10 15 10 7

1/4 1/4

A5 (C5) D5 G5 C5 A5 C5 D5 G5 C5

Fly - ing high _ a - gain. _ Fly - ing high _ a - gain. _

7 (7) 0 5 4

7 7 5 7 0 5 4

Interlude

A5 C5 D5 A5

Come on and join me. Oh no, _

15 1/4

G5 D5 A5

_ oh no. _ Here we go _ now. Oh no, _

P.M. P.M. P.M.

steady gliss. pick slide

1/4

D/A G5 D5 C5 G5

oh no. Here we go now.

P.M. -----

Verse A5 G5 D5

3. Dad - dy thinks I'm la - zy, he don't un - der - stand. Nev - er saw in - side my head.

1/4 1/4 P.M. P.M.

A5 D/F# G5

Peo - ple think I'm cra - zy, but I'm in de - mand.

P.M.

D5 C5 A5

Nev - er heard a word I said. Ma - ma's gon - na wor - ry.

P.M. P.M.

G5 D C5

I _____ been a bad, _____ bad boy. _

P.M. -----

A5 G5 D5

No use say - ing sor - ry, it's some-thing that I _____ en - joy. _

P.M. -----

Chorus

C5 A5 C5 D5 G5 C5

_____ Fly - ing high _____ a - gain. _____ Fly - ing high _____ a - gain. _

A5 C5 D5 G5 C5 A5 C5 D5

_____ Fly - ing high _____ a - gain. _____

G5 C5 A5 C5 D5

Fly - ing high _ a - gain. _

Ev - ry - bod - y clap your hands.

long slide

Outro

A5 C5 D5 A5 C5 D5

A5 C5 D5 A5 C5 D5

A5

C' - mon and join me. _

Goodbye To Romance

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads

Intro

Moderately slow $\text{♩} = 70$

(D) (F#m/C#) (Bm) (A7) Verse Dmaj7

1. Yes - ter - day has been and gone; To -
2. been the king, I've been the clown; Now

Gtrs. 1 & 2 (composite chords)

mf

T 9 0 2 3 2 0 2 0 3 0 3 0 2 4 2 0 3 0 7 7 5 5
A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 6 7 6 5
B 5

F#m F#m7 G6 A

mor - row will I find the sun or will it rain?
bro - ken wings can't hold me down, I'm free a - gain.

(w/slide 2nd verse)

9 10 11 9 12 10 9 11 9 0 3 0 3 0 2 3 5 7 5 3 2 3 5
10 11 9 12 10 9 11 9 3 3 0 3 0 2 3 5 7 5 3 2 3 5
11 9 12 10 9 11 9 0 3 0 3 0 2 3 5 7 5 3 2 3 5
9 9

Dmaj7 F#m F#m7 G6

Ev - 'ry bod - y's hav - ing fun, ex - cept me, I'm the lone - ly one; I live in shame.
The jest - er with the bro - ken crown, it won't be me this time a round, to love in vain.

Divisi

7 7 5 9 5 7 6 9 10 11 9 12 10 9 11 9 0 3 0 3 0 2 3 5
6 7 7 6 9 10 11 9 12 10 9 11 9 3 3 0 3 0 2 3 5
5 7 7 6 9 10 11 9 12 10 9 11 9 0 3 0 3 0 2 3 5
9 9

1. Chorus

A D F#m/C# Bm Bm/A

I say - yaay good - bye _____ to ro - mance, yeah.

Rhy. Fig. 1

G(6) A7sus4 A7 D F#m/C#

Good - bye to friends _____ I _____ tell ya. Good - bye _____ to all _____

Bm Bm/A G(6) A7sus4 A7

_____ the past, _____ I guess that we'll meet, _____ we'll meet in the end. _

(end Rhy. Fig. 1)

2. Chorus
w/Rhy. Fig. 1

Interlude D F#m/C# Bm A7 D F#m/C#

2. I've yaay good - bye _____ to ro -

Gtrs. 3 & 4

Bm Bm/A G(6) A7sus4 A7

mance, yeah. _____ Good- bye to friends, _____ I _____ tell ya

D F#m/C# Bm Bm/A G(6)

Good- bye _____ to all _____ the past. _____ I guess that we'll meet, _

Interlude

A7sus4 A7 D F#m/C# Bm A7

_____ we'll meet in the end. _____ And I

Em7 A(7) A7(9)

feel the time is right. Al- though I know that you just might say rake to me:

Guitar Solo

w/Rhy.Fig. 1 play simile

D

F#m/C#

Bm

Bm/A

8va

rake

full

rake

G(6)

8va

A7sus4

A7

17 15 14

14

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Chorus w/Rhy. Fig. 1 (4 times) play simile

D F#m/C# Bm Bm/A G(6)

hey! Good - bye _____ to ro - mance yeah, _____ Good - bye to friends, _

8va

19 19 (19) 19

A7sus4 A7 D F#m/C# Bm Bm/A

_____ I _____ tell ya good - bye _____ to all _____ the past, _____

G(6) A7sus4 A7 D F#m/C# Bm Bm/A

I guess that we'll meet, _____ we'll meet in the end. _____

Gtr. 5

17 5 4 2 3 5

G(6) A7sus4 A7 D F#m/C#

And the weath - er's look - in' fine, and I

9 9 5 2 5 7 5 9 7 9 7 10 7 9 11 7 9

Bm Bm/A G(6) A7sus4 A7

think the sun will shine a - gai - a - ain. _ And I

6

11 9 11 9 7 10 12 12/14 12 9 9 7 6 7 6 4 6 4 7 5 4 7

D F#m/C# Bm Bm/A G(6)

feel I've cleared my mind, all the past is left be - hind a - gai - a - ain. _

5 4 2 5

A7sus4 A7 D F#m/C# Bm Bm/A

I say - yaay Good - bye _ to ro - mance, yeah. _

G(6) A7sus4 A7 D F#m/C#

Good - bye to friends, _ I _ tell ya, good - bye _ to all _

Bm Bm/A G(6) A7sus4 A7

_ the past. _ I guess that we'll meet, _ we'll meet in the end. _

Synthesizer Solo (trumpet sound)

D F#m/C# Bm Bm/A G(6) A7sus4 A7

Repeat and Fade

I Don't Know

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderate Rock ♩ = 144

A5
Rhy. Fig. 1

B5/A

[illegible]

B5/A C5/A (end Rhy. Fig. 1) rake G5 D5

P.M. P.M. (w/Wah-wah for filter effect)

rake

1 0 1 0 1 0 2 0 2 0 2 0 3 0 4 0

Verse

Repeat Rhy. Fig. 1 (2 times)

play Fill 1, 1st time

A5

B5/A

C5/A

[illegible]

1.3. People look _____ to _____ me _____ and say, _____ "Is the end near? _____ When is _____
2. How am I _____ supposed _____ to know _____ hid - den mean - ings that _____

Fill 1

P.M. -----

T
A
B
5

0 0 0 x 17

play Fill 12 3rd time play Fill 2 1st time Resume Rhy. Fig. 1 play Fill 7 2nd time play Fill 3 1st time:
 G5 D5 A5 B5/A C5/A G5 D5
 Fill 6 2nd time
 play 4th bar of Rhy. Fig. 1
 2nd time;
 play Fill 14 3rd time

___ the ___ fi - nal day?" ___
 ___ will ___ nev - er show? ___

Resume Rhy. Fig. 1 play Fill 1 2nd time
 A5 B5/A C5/A

What's the fu - ture ___ of ___ man - kind? ___
 Fools and proph - ets ___ from ___ the past, ___
 How do I ___ know I ___
 life's a stage ___ and we're ___

Fill 12

Harm --
 (15ma)
 P.H.
 P.H.
 let ring --
 Harm --

T 19 17
 A 0 19 17
 B 0 0 2

sounding pitch: E

Fill 2

8va
 P.H.
 P.H.

T 2 2
 A 2 2
 B 0 0

10

Fill 6

full

T
 A 2 2
 B 0 0

3 (3) (3) 0

Fill 7

P.M.

T 5
 A 5
 B 0 0 0 0

19 0

Fill 13

P.M. 1/2

T 5
 A 5
 B 0 0 0 0

7 (7)

Fill 3

8va
 Harm
 let ring
 Harm

T 7 7 7
 A 0 7 7 7
 B 0 0 7 7

9

Fill 14

(8va.)
 Harm.

T 0
 A 0
 B 0 0

5 5

play Fill 4 1st time:
Fill 8 2nd time;
Fill 15 3rd time

Resume Rhy. Fig. 1
B5/A

Play Fill 5 1st time,
3rd time
3rd time to Coda ♢
(Use previous chord voicings)

G5

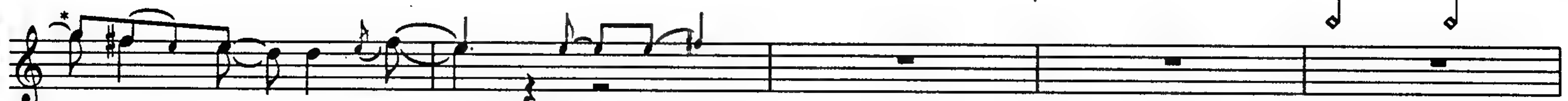
D5

A5

C5/A

G5

D5



__ got left __ be - hind? __ (3rd time) Now __ lost __

__ all __ in __ the cast. __

* Sing cue notes 2nd time only.

Pre-chorus

G5

Fsus2/G

G5



Ev - 'ry - one goes __ through chang - es,

look - ing to find __

You got - ta be - lieve __ in some - one,

ask - ing me who __

play Fill 9 2nd time

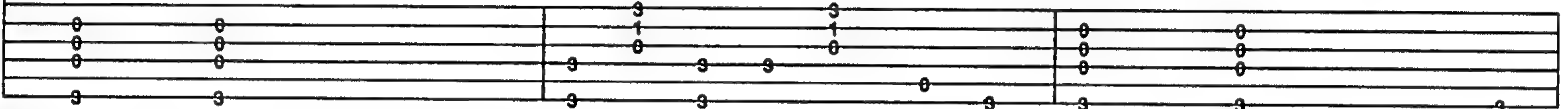


P.M.

P.M.

P.M.

P.M.



Fill 4

Harm. (8va)

bend neck 1/2

Harm. 1/2

T 2 (5) (5)

A 2 (5) (5)

B 0

Fill 8

P.H. (15ma)

P.H.

T 2 10 12 14 12 0

A 2 2 12 0

B 0

sounding pitch: E

Fill 15

(8va)

Harm.

Harm.

bend neck - 1/2

T 5 (5) (5)

A 5 (5) (5)

B 0

Fill 5

P.M.

T 5

A 5

B 0 0 0 0 0 19 0

Fill 9

* Set volume of rhythm pickup to "0" and switch on-off-on in specified rhythm.

T 3

A 0

B 0

Fill 10

(light mute)

T 6 6 5 6 3 0

A 9 5 9 5 6 3 0

B 9 5 9 5 6 3 0

Fill 11

let ring

T 6 5 6

A 9 5 5 6

B 9 5 5 6

Fsus2/G

G5

Fsus2/G

the truth.

is right.

Don't look at me for answers.

Ask - ing me who to fol - low.

play Fill 10 2nd time (see previous page)

play Fill 11 2nd time (see previous page)

let ring -----

(light mute) -----

1 1 1 3 3 1/2 3 3 0 3 3 3 5 6 9 6 6 3 5 3 5 6 6

18

1. Chorus

F C/E D5 C5 G5 A5

Don't ask me, I don't know! (w/echo repeats) No!

P.M.

The musical score is written for guitar and voice. It consists of three systems. The first system shows the guitar part with a B5/A chord and a melodic line with a 'P.M.' (pedal point) indicated by a dashed line. The second system shows the vocal line with the lyrics 'Ev - 'ry - bod - y now!' and the guitar part continuing with a 'P.M.' and a 'steady gliss.' (glissando) indicated. The third system shows the guitar part with a C5/A chord and a melodic line with a 'P.M.' and a 'steady gliss.' indicated. The score is written in standard musical notation with a treble clef and a key signature of one sharp (F#).

2. A5 D5 G5 C5 G5 A5 D5 G5 C5 G5

know! (w/echo repeats) I don't know. I don't

(slight vib.)

P.M. - 1/2

A5 D5 G5 C5 G5 A5 N.C.

know! I don't know! (spoken) C'

P.M. - 1/2

Bridge (Half-time feel)

mon, ev - 'ry - bod - y, stand up now, c' - mon! Get up!

mf (w/Chorus effect) let ring

1/2

G/B F D D/C

G/B F D D/C

No - bod - y ev - er told me, I

let ring

G/B F D D/C

found out for my - self. You got- ta be - lieve in fool - ish mir -

(w/Flanger) Feedback P.H.

9 9 10 12 10 10 12 10 12 9 7 7 8 7 8 10 (10) 10

2 0 10 10 10 12 10 12 9 9 7 7 9 7 7 7

G/B F D

a - cles. It's not how you play

8 7 7 10 5 6 5 5 5 8 5 9 2 9 0 3

7 8 7 8 5 5 5 0 0 0 0

D/C G/B F D

the game, it's if you win or lose. You can choose,

Harm. 8va loco

Harm.

9 9 4 5 7 2 0 0 3 9 2 1 3 5 9 9 5 9 2 0 2 2 5 7

C G/B F D

win or lose, don't con - fuse,

P.M.

7 5 5 8 9 9 (9) 0 3 5 9 9 2 9 9 2 0 0 2 9 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C F C/E Dm C5 G5

it's up to you! _____

f

Interlude
(Double-time feel)

A5 D5/A C5/A G5/A A5 D5/A C5/A G5/A

It's up to you! (w/echo repeats) It's up to

A5 D5/A G5/A A5 D5/A G5/A

you! It's up to you! Go! Go! Go!

8va

full

Guitar solo

G5 8va

full

full

full

full

full

B5/A

C5/A

D. S. (to 3rd Verse) al Coda
D5

P.M. P.M. full 20 (20) 17 (20) 17 20 17 20 17 19 17 19 19 17 19 (19)

Coda

♢ Pre-Chorus

G F#sus2/G G5

Ev - 'ry - one goes through chang - es, look - ing to find

* w/Wah-wah (Wah off) let ring 1/2

* Wah-wah: + = closed (treble); o = open (bass)

F#sus2/G

G5

Fadd9

the truth. Don't look at me for an - swers.

(Wah off) 1/2 + (Wah off)

* Switch pickups back & forth as in Fill 9.

F

C/E

D5

C5

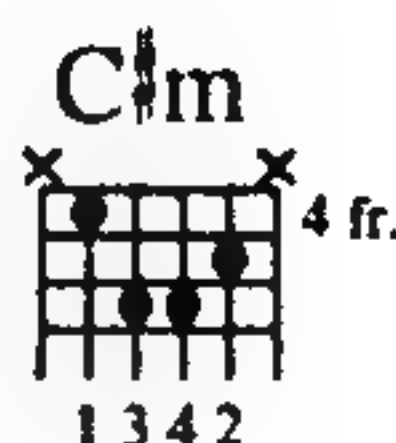
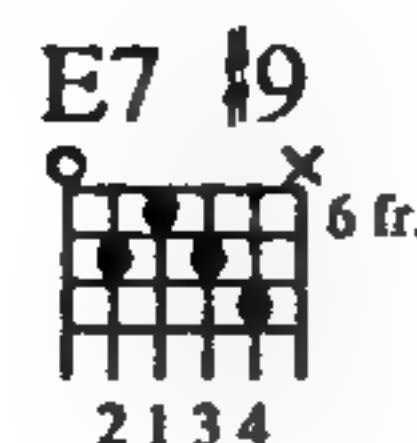
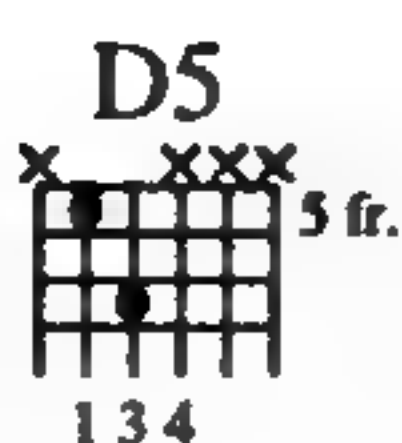
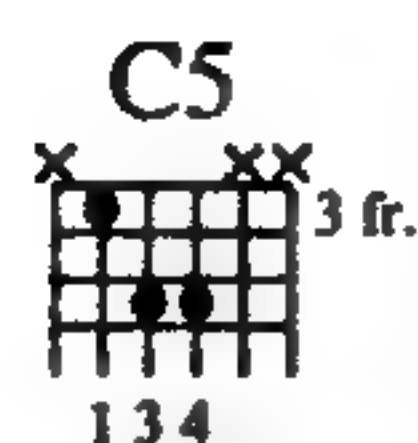
G5

A5

Don't ask me, I don't know! (w/echo repeats)

Mama, I'm Coming Home

By Ozzy Osbourne, Zakk Wylde and Lemmy Kilmister



Tune down 1/2 step

Intro

Moderately slow $\text{♩} = 72$

N.C.

mp

*Gtr.1 (w/pick & fingers let ring throughout)

full

Gtrs. 1 and 2*

*Acoustic gtr.

*Gtr.2 - 12 string acoustic.

E. N.C.

E. N.C.

Verse

1. Times have changed, _ and times are strange, _

Rhy. Fig. 1

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[illegible]

Verse

w/Rhy. fig. 1 (2 times)

N.C. E N.C. E N.C.

made __ me cry, __ you told __ me lies, __ but I can't stand to say __ good - bye. ____

mf
Gtr. 3 (distored electric)

0 0 0
4 4 4

Asus2 E N.C.

Ma - ma, I'm com - ing home. ____ I could _ be right, _ I could _ be wrong, _ it

full full

5 5 5 4 (4)

0 0 9

E N.C. E N.C. Asus2

Gtr. 4

⑤ 16f C⁺

hurts so bad it's been so long. Ma - ma, I'm com - ing home.

0 0 9 9 (9) 9

1/2 1/2

Pre - Chorus

C#5
w/Fill 1 on D.S.

A5

N.C.

E5

N.C.

1. Self - ish love, yeah, we're both a - lone. The ride be - fore the fall, yeah. But
2. took me in and you drove me out, yeah, you had me hyp - no - tized, yeah.

P.H.
(15ma)

P.H.
(15ma)

P.H.
(15ma)

Gtr. 4

P.M.

P.M.

P.M.

P.M.

P.M.

P.H. pitches: B

G#

B

C#5

A5

B5

N.C.

I'm gon - na take this heart of stone I've just got to have it all.
Lost and found and turned a - round by the fire in your eyes.

P.M. - - -

P.M. - - -

w/Riff 1

Esus4

E

E(add9)

E5

Gtrs. 1 and 2

A5

A

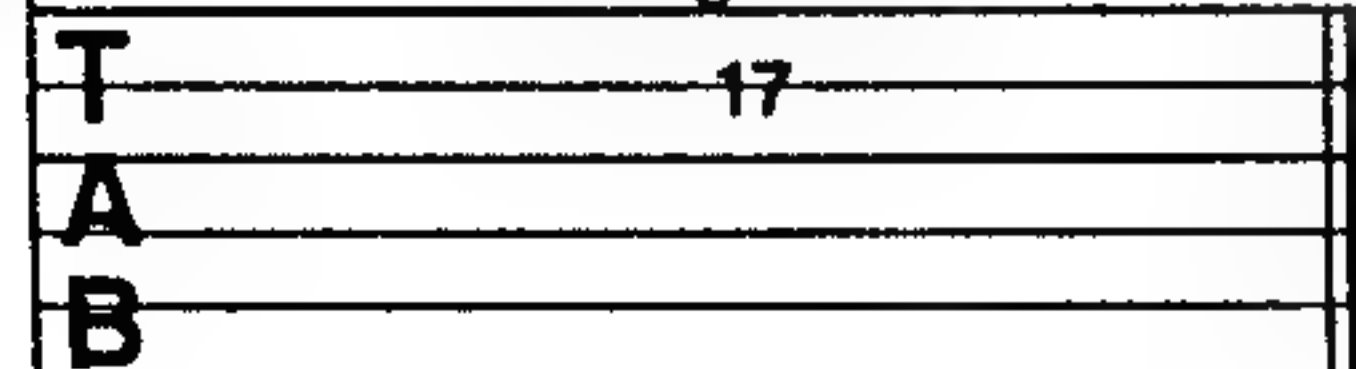
I've seen your face a hun - dred times
I've seen your face a thou - sand times

Riff 2

Fill 1 (end of solo)



Gtr.3 Gtr.3 out
(slight vib.)



Riff 1

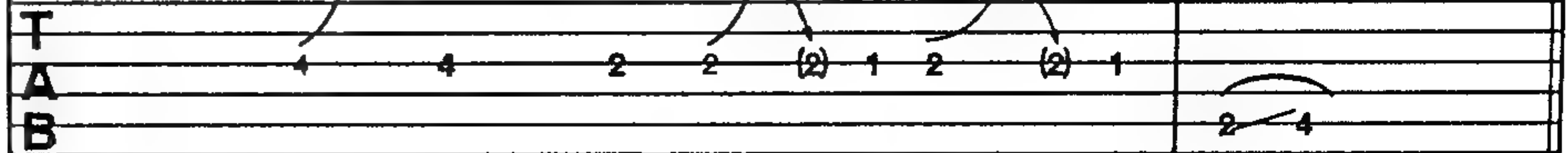


Gtr.3

full

full

full



A5

w/Riff 1 (2nd time)
Esus4

N.C.

E5

N.C.

ev' - ry day ___ we've been a - part.

substitute Riff 2 (2nd time)

To Coda ♠

A5

B

N.C.

E5

N.C.

A5

I don't care a - bout ___ the ___ sun - shine, yeah, ___ 'cause

Chorus

Rhy. Fig. 3B

Gtr.4

A5

B5

C5

D5

Ma - ma,

Ma - ma, I'm ___ com - ing home.

Rhy. Fig. 3A

Gtr.1

(let ring)

(end Rhy. Fig. 3B)

⑥ 19fr.

E5

B

C5

D5

B5

I'm com - ing home.

(end Rhy. Fig. 3A)

P.M.

Gtr.1 and 4

Interlude

G A E G E

*Gtr.5

Harm.

mp (let ring as much as possible)

Harm.

*Acoustic gtr.

Gtrs. 1 and 2

mp
(let ring as much as possible)

G A E

B5

Gtr.4

P.M.

Harm.

Gtr.3

mf

Harm.

Guitar Solo

*A5

E5²

Gtrs. 1 and 4

Gtr.3

full

full

full

*Gtr. 1 play Asus2

Mr. Crowley

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderately ♩ = 94

Dm

Am

F

(Synth. arr. for gtr.)

f



C

Am

Em



Am

B♭

F

G5

F5

E5

F5

Asus4

1. A



Verse

♩ = 106

A

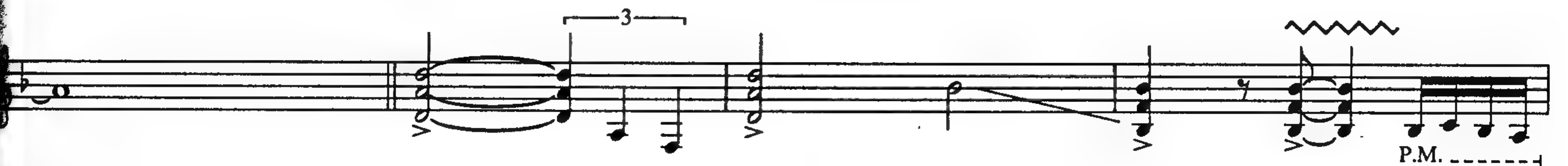
Dm

B♭5

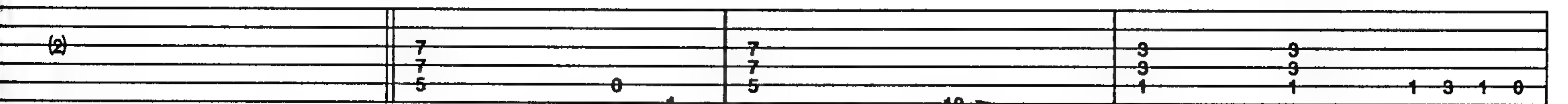


1. Mis - ter Crow - ley,

what went on in your head? _



P.M. -----



Dm Bb5

Oh, Mis - ter Crow - ley, did you talk to the dead? _

P.M.

C5

Your life - style to me _ seemed so trag - ic, with the

Dm C5

thrill of it all. _ You fooled all the peo - ple with mag :

P.M. P.M.

Bb5 A

ic. Yeah, you wait - ed on Sa - tan's call. _ 2. Mis - ter Charm -

P.M. 1/2 trem. bar 1/2

Verse
Dm

Bb5

ing,

did you think you were pure? _____

pick slides

P.M.

Dm

Mis - ter A - larm - ing

in noc - tur - nal rap -

Bb5

C5

port, _____

un - cov - er - ing things _____ that were sa -

P.M.

P.M.

Dm

cred,

man - i - fest on this earth, _____

C5

con - ceived in the eye ____ of a se -

P.H. (8va)

P.M.

P.H.

Bb5

A5

cret, and they scat-tered the af - ter - birth, ____ yeah!

Guitar Solo

Dm

Bb

full

C

8va

Dm

full

Verse
Dm

Bb5

3. Mis - ter Crow - ley, won't you ride my white horse? __

trem. bar (slow dive)

P.M. -----

Dm

Bb5

Oh, Mis - ter Crow - ley, it's sym-bol - ic, of course. __

pick slide

P.M. -----

C5

Ap - proach - ing a time __ that is clas - sic, I hear the

Dm

C5

maid- ens call. __ Ap - proach - ing a time __ that is dras -

full

tic, stand - ing with their backs to the wall. _____

B \flat 5 A5

Interlude

Dm B \flat C

(w/Chorus) *mf* let ring -----

Dm B \flat Em7 \flat 5 A

Was it po - lem - i - c'lly sent? _____

Dm B \flat

I wan - na know what you _____ meant, _____

C Dm B \flat

let ring -----

Em7b5 A5

I wan - na know, I wan - na know what you meant, _____ yeah.

let ring -----

f (w/Distortion; flanger off)

Outro solo

Dm Gm7

8va -----

C F

8va -----

Bb Em7b5 A

8va -----

full

8va -----

loco

hold bend

full

musical score for guitar, showing a melody on a single staff and a fretboard diagram below it. The melody is in G minor (Gm7) and features a key signature change to C major (C) and then F major (F). The fretboard diagram shows fingerings for the melody line, with a "full" marking at the beginning and a "3" marking at the end.

B \flat
8va

loco

21 19 18 17 19 18 17 (17) 16 19 17 16 15 18 16 15 14 17 15 14 13 16 14 13 12 15 13 12 5 6 5 8

Em7 \flat 5

A

1/2 1/2

w/bar

5 8 5 6 5 7 5 7 6 7 7 9 x 8 1/2 1/2 (8) 19 x x

Dm

Gm7

P.M. ----- P.M. ----

5 5 9 5 9 5 9 5 6 5 9 5 9 5 9 5

C

5 7 5 7 (5) 7 9 (7) 9 10 12 10 19 15 19 15 16 15 13 15 16 (16)

F

15 13 15 16 15 13 15 16 15 13 x 15 16 15 13 x 15 16 15 x x x

B \flat

6 P.M. ----

6 P.M. ----

6 P.M. ----

6

13 10 12 10 12 10 13 10 12 10 12 10 13 10 12 10 12

Em7 \flat 5

P.H. (8va)

N.C. (Ensemble) ----

full. (hold bend)

P.H.

3

6

1/2

(12) 13 12 (12) 10 12 12 12 (12) 12 (12)

7 5 3 5

F5

Free time

Fdbk. ----

trem. bar

Fdbk. ----

9 5 4 3 1 (9) (1)

Fdbk. pitches: F G

Harm. (8va)

(b \sharp)

6

pick slide (steady gliss.)

Harm.

12 17 19 17 19 17

3 2 0

Fdbk. ----

6

trem. bar *

1/2 1 1/2

Fdbk. ----

19 17 19 17 19 17 19 17 19 17 0 (0) (7) (7) (7) 0 0 0 17

* Depress trem. bar one whole step before striking note.

No More Tears

Words and Music by Ozzy Osbourne, Zakk Wylde, Randy Castillo, Michael Inez and John Purdell

Chord diagrams for guitar:

- D5: 0000XX
- D5^(type2): XX XX 5 fr. 1 3 4
- F5: XXX 1 1 1
- G5: XX XX 2 3
- A5: XX XX 1 1
- B^b5: XX XX 1 3 4
- C5: XX XX 3 fr. 1 3 4
- D: XX XX 10 fr.
- Em: XX 000 2
- F: XX XX 8 fr. 1 3 3 3
- A[#]/C[#]: TTT

Tune as follows:

- ⑥ = D^b ③ = G^b
- ⑤ = A^b ② = B^b
- ④ = D^b ① = E^b

Intro

Moderately ♩ = 104

Rhy. Fig 1
Play 4 times

* D

Em

Intro musical notation (Gtr. 1, mf, Bass arr. for guitar.)

Riff 1

Riff 2

*keys arr. for gtr.

w/Riff 2 (2 times)

F

B^b

w/ Riff 3

Rhy. Fig. 1
w/Riff 1 (4 times)

(end Rhy. Fig. 1)

D

E

Gtr. 3 (w/slide) steady gliss.

steady gliss.

* steady gliss.

*Do not pick.

F

B^b

w/Rhy Fig. 1
w/Riff 2 (1st time/3 times)
w/Riff (2nd time/4 times)

D

Em

Musical notation for Gtr. 3 and Bass (mf, f, 12, 11, 10)

Riff 3

Gtr. 1 (Bass arr. for guitar.)

TAB

w/Riff 3 (1st time)

F B \flat D5 N.C. Rhy. Fig. 2

Verse D5

* Gtr. 1

§§

1. The light in the win - dow is a crack in the sky. _____
 now that it's o - ver, can we just say good - bye! _____

P.M.

0 9 0

*When playing to Coda II.

A \flat 5 G5 F5 G5 F5 (D) A \flat 5 G5 N.C. D5 N.C.

A stair-way to dark - ness in the
 I'd like to move on _____ and make the

P.H. (8va)

P.M.

P.H. full

P.H. pitch: C to D

G5 F5 G5 A \flat 5 G5 F5 G5 F5 A \flat 5 G5 F5 G5 F5

blink of an eye. _____
 most of the night. _____

A

(w/slide)

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (bar 1)

w/Rhy. Fig. 2 (bars 4 - 10))

D5 N.C.

D5

F5 D5

A \flat 5

G5 F5 G5F5

A \flat 5

lev - ee of tears ____ to learn she'll nev - er be come - ing back. ____
May - be a kiss ____ be - fore I leave you this way. ____

G5 N.C.

D5N.C.

G5 F5G5

A \flat 5

G5F5 G5 F5A

The man in the dark ____ will bring an - oth - er at - tack. ____
Your lips are so cold ____ I don't know what else to say. ____

G5F5 G5 F5

D5

N.C.

E5

N.C.

F5N.C.

B \flat 5

Your mom - ma ____ told ____ you that ____ you're ____ not ____ sup - posed ____ to tal
I see ____ the ____ man ____ a - round ____ the ____ cor - ner wait - ing, can
I nev - er ____ want - ed it ____ to ____ end ____ this way, ____ my lov

P.M. -----

P.M. -----

P.M. -----

N.C.

D5

N.C.

E5

N.C.

____ to ____ stran - gers. Look in ____ the ____ mir - ror, tell ____ me ____ do ____
____ he ____ see ____ me? I close ____ my ____ eyes ____ and wait ____ to ____ hear ____
____ my ____ dar - ling. Be - lieve ____ me ____ when ____ I say ____ to ____ you ____

P.M. -----

P.M. -----

tr ~~~~~

(9)
(9)
(1)

9-5 (3-5) 9

5
4
2
2
2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F5 N.C.

B \flat 5

N.C.

E

(C5)

you think your life's in dan - ger? Yeah.
 the sound of some - one scream - ing here.
 in love I. think I'm fall - ing here.

P.M.

tr (w/slide) steady gliss

Chorus
N.C.G5 A \flat 5 G5 F5

No more tears.

No more

Rhy. Fig. 3

(end Rhy. Fig. 3)

P.M.

w/Rhy. Fig. 3 (3 times)

N.C.

G5 A \flat 5 G5 F5

N.C.

G5 A \flat 5 G5 F5

N.C.

tears.

No more tears.

No more tears.

to Coda I \oplus
to Coda II $\oplus \oplus$ Verse
w/Rhy. Fig. 2
D5 N.C.G5 A \flat 5

G5

F5

2. An - oth - er day pass - es as the

D5 F5 D5

A \flat 5 G5 F5 G5 F5 (D) A \flat 5

G5 N.C.

D5 N.C.

night clos - es in.

The red light goes on to say it's

D.S. al Coda I

G5

F5 G5

A \flat 5

G5 F5

G5 F5 A \flat 5

G5 F5 G5 F5

time to be - gin.

Coda I \oplus

w/Orchestral acc.

D5

Slower $\text{♩} = 76$

Bm

8va

dim.

(Piano arr. for two gtrs.)

10	10	10	10
12	12	12	12
9	11	11	11

G7
8va

Bm

G7

Bm
8va

G7

E

Esus4

E5

(loco)

(Piano arr. for one gr.)

D6

D

D(add#4) D/C#

E

Esus4

E5

G7(add11) F/G

G

Gsus4

D

Dsus4

D

C6

C

C(add#4) C

Bb

Gtr. 1

full

full

G N.C. D Dsus4 D C6 C C(add#4) C

full full full full full

12 12 12 (12) 11 11 12 10 13 15 (15) 19

B \flat G5 Gtr. P.M. 8va

full full full full full full full full full

15 (15) 19 15 15 15 15 15 15 (15) 13 14 15

Guitar solo A tempo F5 G5 F5 D5^V ⑥D C5 D5^V (end Rhy. Fig.)

Gr. full full full 1/4 1/2

13 10 19 10 12 12 (12) 10 12 12 10 12 13 12 10 12 12 12 10 12

w/Rhy. Fig. 4 (2 times) F5 G5 F5 D5 C5 D5

full full 1/4 full

13 12 10 12 12 12 10 12 12 10 12 13 10 12 10 10 10 12 (12) 10 12 10 12

Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward, Terence Butler

Intro

Fast Rock ♩ = 172

Musical score for guitar, showing a melody line and a tablature line. The melody line is in 4/4 time, key of E major, and features a repeating pattern of eighth notes and quarter notes. The tablature line shows the fret numbers for each string (T, A, B) corresponding to the melody. The score is divided into two measures by a double bar line, with the second measure starting with a "Play 3 times" instruction.

Verse

E5

D5

1. Fin - ished with ___ my wom - an 'cause she could - n't help ___ me

G5 D5 E5

with my _____ mind. Peo - ple think ____ I'm in - sane be - cause I _____

Fingerings:

7 5 7 9 8 9

0 0 7 0 0 0 7 0 0 0 7 0 5 7 5 7

D5 G5 D5 E5

I am frowning all the time.

bend neck 1/2

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C5 D5 E5

15ma. P.H. rake Fdbk. loco

P.H. rake 1 1/2 Fdbk.

19

E5

Verse E5

2. All day long ___ I think ___ up things ___ but

19

D5 G5 D5 E5

noth - ing seems ___ to sat - is - fy. Think I'll lose ___ my mind _

D5 G5 D5 E5

___ if I ___ don't find ___ some - thing _ to pac - i - fy.

E5

E5

D5

3. I need some - one to _____ show me _____ the things _____ in life _____ that

G5 D5

E5

I can't find. I can't see the things that make true

E5

D5

G5 D5

E5

E5

hap - pi - ness; I must be blind.

D5

[illegible]

E5 D5 G5 D5 E5

D5 G5 D5 E5

Verse
E5 D5

4. Make a joke ___ and I ___ will sigh, ___ and you will laugh, ___ and

G5 D5 E5

I will ___ cry. Hap - pi - ness ___ I can - not feel, ___ and love ___

P.H. 8va. *loco*

P.H.

sounding: G#

D5 G5 D5 E5 C5 D5

to me is so un - real.

sl. $\frac{1}{4}$

bend neck $\frac{1}{4}$

sl.

E5 C5 D5

Harm. 8va

loco

Harm.

* Flick pickup switch in specified rhythm.

E5 Verse E5

5. And so as you hear

$\frac{1}{2}$ full $1 \frac{1}{4}$

(16) (16) (16)

D5 G5 D5 E5

these words tell - ing you now of my state;

D5

I tell you ___ to en - joy life, ___ I wish I could ___ but ___

G5 D5 E5

it's too ___ late.

D5 G5 D5 E5

D5 G5 D5 E5

Tuning:

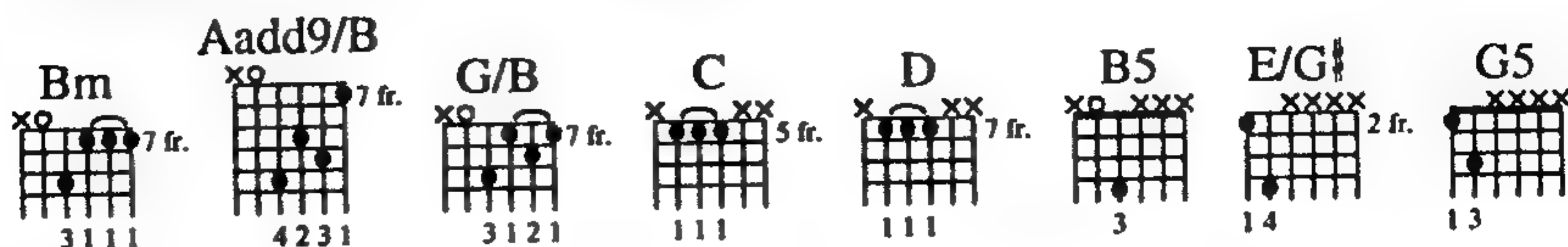
⑥ = F# ③ = G
⑤ = B ② = B
④ = D ① = E

Shot In The Dark

Words and Music by Ozzy Osbourne and Phil Soussan.

Prelude

Moderate Rock ♩ = 124



Rhy. Fig. 1 Bm

Add9/B

Bm

Add9/B

G/B

Add9/B

G/B

(end Rhy. Fig. 3)

Gtr. 3
(clean tone)
mf

8va

N.H.

P.H.

Gtr. 1

mf (distorted tone)

N.H.

full

P.H.

full

2

1½

full

w/Rhy. Fig. 1

Bm

Add9/B

Bm

Add9/B

G/B

Add9/B

G/B

N.H.

Gtrs. 1 & 2

Intro

Bm7

A/B

Bm7

A/B

G/B

A7/B

G/B

(end Rhy. Fig.)

Rhy. Fig. 2 (w/vocal Fill 1 2nd time)

P.M. ----

P.M. ----

P.M. ----

P.M. ----

P.M. ----

8va

P.H.

Bm7

A/B

Bm7

A/B

P.M. ----

P.H. ----

P.M. ----

P.M. ----

P.M. ----

P.M. ----

full

sounding pitch: D
* bend behind nut

Vocal Fill 1



night

w/Fill 1 (2nd time)

G/B A7/B G/B

8va
P.H. -----
cont in slashes

P.M. -----

P.H. -----
full full full full

Verse

B5
Bsus2

1. Out on the street, I'm stalk - ing the night, _____
2. Taught by the pow - ers that preach o - ver me. _____

Gr. 1

let ring ----- let ring -----

Em/B Em6/B Bsus2

I can hear _____ my heav - y breath - ing. _____
I can hear _____ their emp - ty rea - son. _____

Paid for the kill, but it
I would - n't lis - ten I

let ring ----- let ring ----- let ring -----

8va
P.H. -----

Fill 1

Gtrs. 1 & 2

P.H. -----
full

P.H. -----
full

T
A
B

B7sus2

Em/B


Em6/B

cont. in fram

P.S.

does - n't seem right, some - thing there _ I can't be - lieve in. But
learned how to fight, I o - pened up my mind to trea - son.

let ring ----- let ring ----- let ring -----



Pre-chorus

w/Fill 2 (3rd time only)

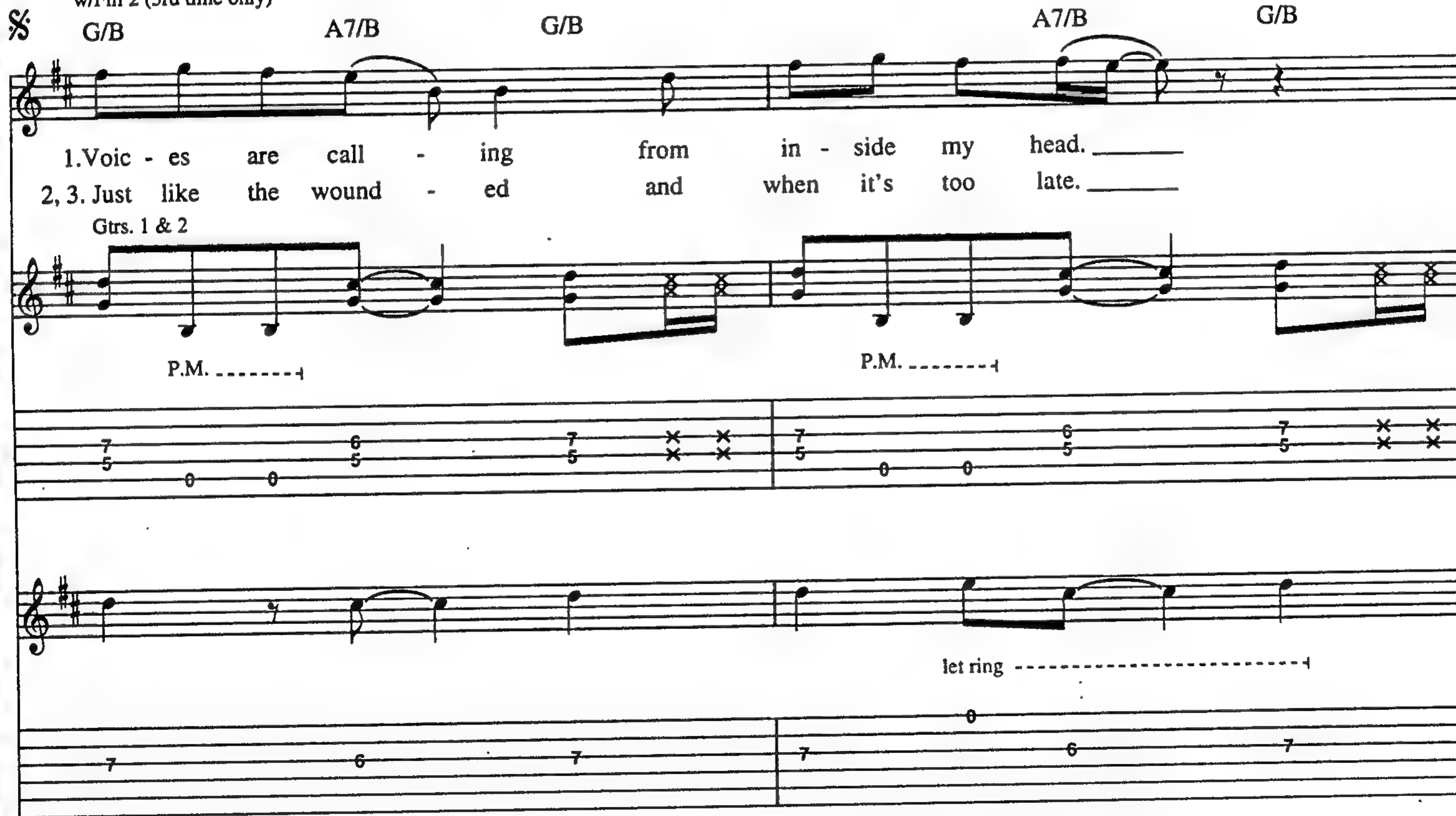
G/B A7/B G/B A7/B G/B

1. Voic - es are call - ing from in - side my head. _____
2, 3. Just like the wound - ed and when it's too late. _____

Gtrs. 1 & 2

P.M. ----- P.M. -----

let ring -----



Fill 2

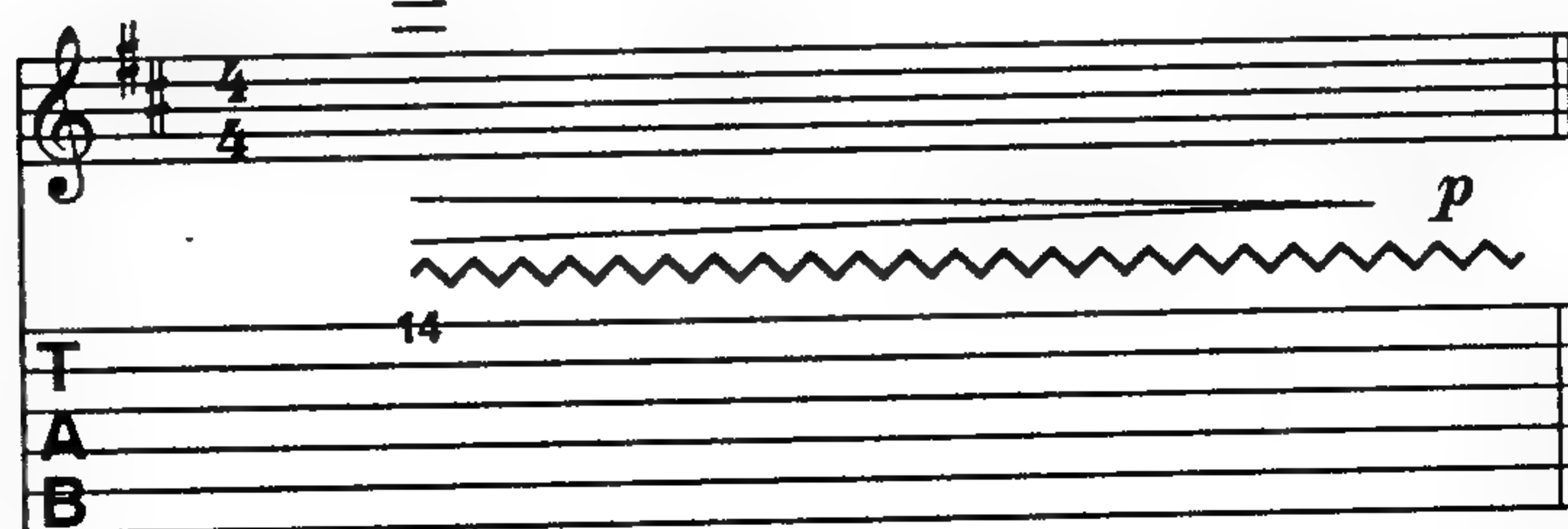
Gtrs. 1

4/4

p

14

T
A
B



Chorus

w/Rhy. Fill 1 (2nd & 3rd times only)

B5 A5/B Bm7 A/B E5 D5 B5

Shot in the dark, _____ one step _____ a - way
 Shot in the dark, _____ one step _____ a - way

P.M. P.M.

C5 B5 A5/B B5 A5/B Bm7

_____ from you. Just a shot in the dark, _____
 _____ from you. Just a shot in the dark, _____

P.M.

E5 D5 B5 1. C5

al - ways creep - ing up _____ on you. _____ Al -
 no - thing _____ that you _____

Rhy. Fill 1 B5 Bm7 B5 Bm7 A/B

Gtrs. 1 & 2

P.M. P.M.

2, 3. C5 B5 A5 B5 A5/B Bm7 A5 B5

___ can do. Just a shot in the dark. _____

P.M. P.M. P.M. P.M.

E5 D5 B5 C5 C(N.C.) To Coda

Al - ways creep - ing up _____ on you. Al -

Gtr. 2 cont. in slash P.M.

Guitar Interlude
C5 D5

Gtr. 2 (w/slide) right.

Gtr. 1 (w/slide) P.M. P.M. P.M.

D5

D.S. al Coda

G E/G \sharp $\textcircled{5}$ 5fr D G5 $\textcircled{6}$ open F \sharp G5 $\textcircled{6}$ 3fr. A $\textcircled{5}$ open B 2fr. C \sharp 3fr. D $\textcircled{4}$ 2fr. E

P.M. -----

* trill to high D by hammering and pulling off with the edge of the pick, while the left hand frets the notes indicated.
 ** trill to high F \sharp by hammering and pulling off with the edge of the pick, while the left hand frets the notes indicated.

CODA w/Rhy. Fig. 2

Bm7 A/B Bm7 A/B G/B A7/B G/B

right. _____ Just a shot in the dark. _____

w/Fill 3 Bm7 A/B Bm7 A/B G/B A7/B G/B w/Fill 4

Just a shot in the dark. _____

w/Rhy. Fig. 2 Bm7 A/B Bm7 A/B G/B A7/B G/B w/Fill 5 *Fade out*

Just a shot in the dark. _____

Fill 3 Gtrs. 1 & 2

8va -----
P.H. -----
P.H. -----
full -----

P.M. -----

sounding pitch: D
* bend behind nut

Fill 4 Gtrs. 1 & 2

let ring --- let ring ---

T
A
B

(4) 2 4 3 4 6 5 6 4 4 3

Fill 5 Gtrs. 1 & 2

T
A
B

(4) 12 11 10 9 10 9 8 7 5 6 7 8 4 7

Suicide Solution

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

Intro

Hard Rock ♩ = 108

Am7

f P.M. P.M. P.H. w/bar -1/2

T
A
B

20 9

Verse

Am7

1. Wine is fine, _ but whis - key's quick - er, _ su - i - cide _ is slow _ with liq - uor. _

3 3

2 5 0 2 5 0 2 2 2 0 1 0 2 5 0 2 0 1 0 9

E5 D5 C5 G5

Take a bot - tle, drown _ your sor - rows, _ then it floods _ a - way _ to - mor - rows,

P.H. P.H. w/bar -1/2 P.M.

2 5 0 2 5 0 2 2 (2) (2) 2 2 5 0 2 4 2 0 3 3 2 0 0 0 3 3

Sounding: C#

Am7

a - way to - mor - rows. _ (echo repeats)

P.H. P.H. P.M. P.M. P.M. long slide

5 5/7 0 2 2 2 5 5 7 0 2 0 3 0 17

Verse
Am7

2. E - vil thoughts _ and e - vil do - ings, _ cold a - lone _ you hang _

P.M. P.M. P.M. P.M.

14 15 17 14 16 17 10 17 19

_ in ru - ins. _ Thought that you'd _ es - cape _ the reap - er, _

P.M. P.M.

E5 D5 C5 G5 Bm7

you can't es - cape _ the mas - ter keep - er, 'cause you feel _ life's un -

P.M. P.M. ...

19

real _ and you're liv - ing a lie. Such a shame, _ who's to blame, _ and you're won - der - ing why.

P.M.

rake rake

10 5 7 5 7 7 9 10

Then you ask ___ from your cask, ___ is there life af - ter birth? What you sow ___ can mean

P.M. rake rake

hell on this earth, ___ hell on this earth. ___ (echo repeats)

E Am7

Harm. (8va) loco w/trem. bar P.M. Harm. -1/2 P.M.

Verse Am7

3. Now you live _ in - side ___ a bot - tle. ___ The reap-er's trav-el-ling at _

long slide P.M. P.M. P.M. P.M.

___ full throt - tle. ___ It's get-ting you, _ but you ___ don't see ___ it. ___ The reap-er's you _ and the

1/2 1/2

E5 D5 C5 G5 Bm7

reap - er is me. _____ Break-ing laws, _ knock-in' doors, _ but there's no one at home.

P.M.

Made your bed, _ rest your head, _ but you lie there and moan. Where to hide, _ su - i -

P.M.

side _ is the on - ly way out. Don't you know _ what it's real - ly a - bout? _____

P.M.

E

Interlude A5 C5

I _ know peo-ple, (echo repeats) you real-ly know where it's at!

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

trem. bar

B5 G5 A5 C5 D5 G5 A5

You got-ta (echo repeats) get the flags out! (echo repeats)

1/2 1 1 1/2

trem. bar

1/2 1 1 1/2

* flick pickup switch in specified rhythm

G5 B5 G5 A5 G5 D5 G5

You got-ta (echo repeats) get the flags

pick slide

17

Am7 Verse (1st Verse reprise) Am7

out! (echo repeats) Al-right! 4. Wine is fine, _butwhis

8va 1/2

loco

6

trem. bar 1/2

12151215121512151215

17

key's quick - er, su - i - cide _ is slow _ with liq - uor. Take a bot - tle, drown

3

6

P.M.

P.H.

1/2

141517 141617161719

E5 D5 C5 G5 Am7

— your sor - rows, — then it floods — a - way — to - mor - rows.

1/4 P.M. P.M. - 1/4 P.M. P.M. -

Take me a - way. — (echo repeats) To - mor - row. (echo repeats)

harm. — — — — — harm. — — — — — P.M. P.M. - 1/4 P.M. P.M. -

full full w/bar - 1/2

E5 D5 C5 G5 A5

You nev - er give — me rest, — no first, no first, no first, no day. —

1/2 1/2 1/2 1/2 P.M. P.M. P.M. - 1/2 w/trem. bar

Fdbk. — — — — — * (8va) — — — — —

Guitar Solo N.C. loco w/bar

1/2 1/2 Fdbk. w/bar

Fdbk. pitch: G * 8va Fdbk. pitch only

1/2 1/2 1/2 1/2

-1 -1/2 -1/2 12 -1/2 -1

* Depress bar whole step be striking note, gradually rele.

E5 D5 C5 G5

Fdbk.
pitches: D

N.C.

P.M.

6 P.M.

Fdbk
(8va)

8va

8va

full

full

full

8va

loco

P.M.

(19) 19 (19)

1 2 4 1 2 4 3 4 6 3 4 6 5 6

6 6 7 9 6 7 10 7 8 7 10 7 10 7 8 7 9 7 5 4 5 4 4 7 7 5 4 5 4 7 7 5 2 3 2 2 3 5 5

Fdbk. (screech)

Fdbk.

P.M.

7 10 7 8 7 8 5 8 5 5 7 7 4 7 4 6 4 6 3 6 3 5 3 5 3 2

8va

w/trem. bar

7 10 11 10 13 10 13 10 13 10 13 11 14 11 14 11 14 11 14 17 14 17 14 17 14 17 (14) 17 20 17 20 17 20 17 20 17 20 17 20 21 17/20

A5 G5 D5/A

N.C.

grad. rit.

2 3 4 6 7 8 9 10 11 12 13

* Flick pickup switch in specified rhythm.

P.M.

P.M.

2 3 4 5 6 7 8 9 10 11 12 13

(Am) (G)

T T T T T T T

17 9 12 9 12 17 9 12 9 12 17 10 13 10 13 17 10 13 10 13 17 10 13 10 12 20 12 15 12 15 20 12 15 12 15

(Am) (F) (F+) (A) (C#m)

T T T T T T T

20 12 15 12 15 20 12 15 12 15 22 13 17 13 17 22 13 17 13 17 22 10 13 10 13 22 10 14 10 13 22 17 14 17 21 17 14 17

N.C.

T T

21 17 14 17 21 17 14 (17)

w/bar (slow dive) w/bar Harm. (8va) 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 w/trem. bar Harm. 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 loco x 5

Faster

P.M.

7 5 7 5 8 5 7 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 7 5 10 8 10 8 11 8 10 8 10 8 10 8 10 8

P.M.

P.M.

11 8 10 8 10 8 11 8 10 8 10 8 12 12 14 12 14 12 15 12 14 12 15 13 15 13 16 13 15 13 16 14 16 14 17 14 16 14 17 15 17 15 10 15 17 15

P.M.

P.M.

10 16 18 16 19 16 18 16 19 17 19 17 20 (20) 0 0 1 1 1

trem. bar * trem. bar full

* Depress trem. bar one whole step before striking note, then release.

Tag
Tempo I
Am7

First system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers (0, 2, 5, 7, 9, 10, 12, 14, 15, 17). Pedal markings (P.M.) are present under the treble staff. A wavy line indicates a tremolo effect.

Second system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers. Pedal markings (P.M.) are present. A wavy line indicates a tremolo effect. The lyrics "Take me a - way" are written below the treble staff.

Third system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers. Pedal markings (P.M.) are present. A wavy line indicates a tremolo effect. The lyrics "to - mor - row, to - mor - row." are written below the treble staff.

Free time

Fdbk.
(8va)

Fourth system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers. Pedal markings (P.M.) are present. A wavy line indicates a tremolo effect. The lyrics "to - mor - row, to - mor - row." are written below the treble staff.

Fdbk
itches: A.

F#

B

B

A